

ARCHITECTURE

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PROFESSIONAL COMMENT.

FEW New Yorkers realize the extent of the building operations carried out each year by the City of New York in its official capacity. As much as \$14,000,000 has already been spent in one year by the city for school buildings alone, and the Board of Estimate is now considering a request from the Board of Education for a \$5,000,000 appropriation for the same purpose which, if granted, will

bring the total amount expended on school buildings and sites for the current year up to the enormous sum of twenty million dollars.

ACCORDING to a recent correspondent in the New York Sun the original designs for New York's oldest church, St. Paul's, were drawn by Sir Christopher Wren and were originally intended for the rebuilding of Trinity Church after its first destruction by fire. The plans, however, were not used, but were laid away in the parish archives till, in 1764, it was determined to build St. Paul's." If true, this is certainly an interesting bit of architectural information and adds considerably to the artistic interest which we all can feel in one of the few existing reminders of the time when "Old New York was young."

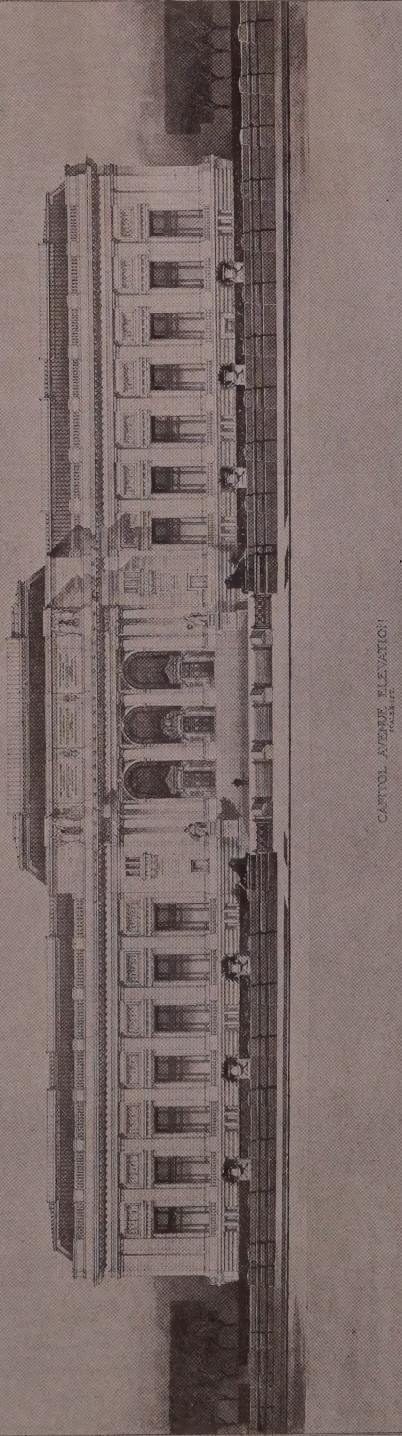
THE reform of housing conditions in large cities and especially in New York has received a most important impetus in the recent decision of the United States Supreme Court in the case of Katie Moeschen against the Tenement House Department of this city. The effect of this decision by the highest court of the land must, in time, be followed by a large amount of rebuilding, as it establishes the power of the State to remove evils in housing conditions arising from any cause whatever, even in violation of what we have been taught to believe are the most sacred rights of property.

Among the many evils which the New York Tenement House Act aimed to correct was the removal of unsanitary toilet accommodations, and in order to carry out this reform the law directed that the Tenement House Commission should have all school sinks removed irrespective of their condition. The plaintiff in this action was ordered to remove the school sinks in the yard of her property. The sinks had been placed in position at a time when they were legally permitted, and both sides admitted that they were in good condition. She refused to carry out the order and, backed up by an association of real estate owners, brought an action in the Municipal Court to recover the penalty collected for non-compliance. In this action she was beaten and the case was carried up to the highest tribunal of the land, where the decision of the lower court has been confirmed.

In the light of our present knowledge, thousands of old houses now standing in our large cities are unfit for human habitation. When erected they conformed to the limited sanitary requirements of the times. They were legally and lawfully built on private property. The feature of the Tenement House Act of 1901, which called for structural alterations in nearly fifty thousand tenements in order that they might meet some of the demands of modern sanitation, was widely and vigorously opposed. By many able lawyers this portion of the law was declared to be unconstitutional. Nevertheless, it contained the crux of the whole movement for tenement house reform, for if not enforced these old houses would continue for years to be a menace to the public health and no matter how many new houses were erected in conformity with the new law, they would still remain as a breeding place for disease. It only requires a slight extension of the decision against Katie Moeschen to compel the entire removal of all unsanitary houses, and although such action would in many cases be

(Continued page 204)

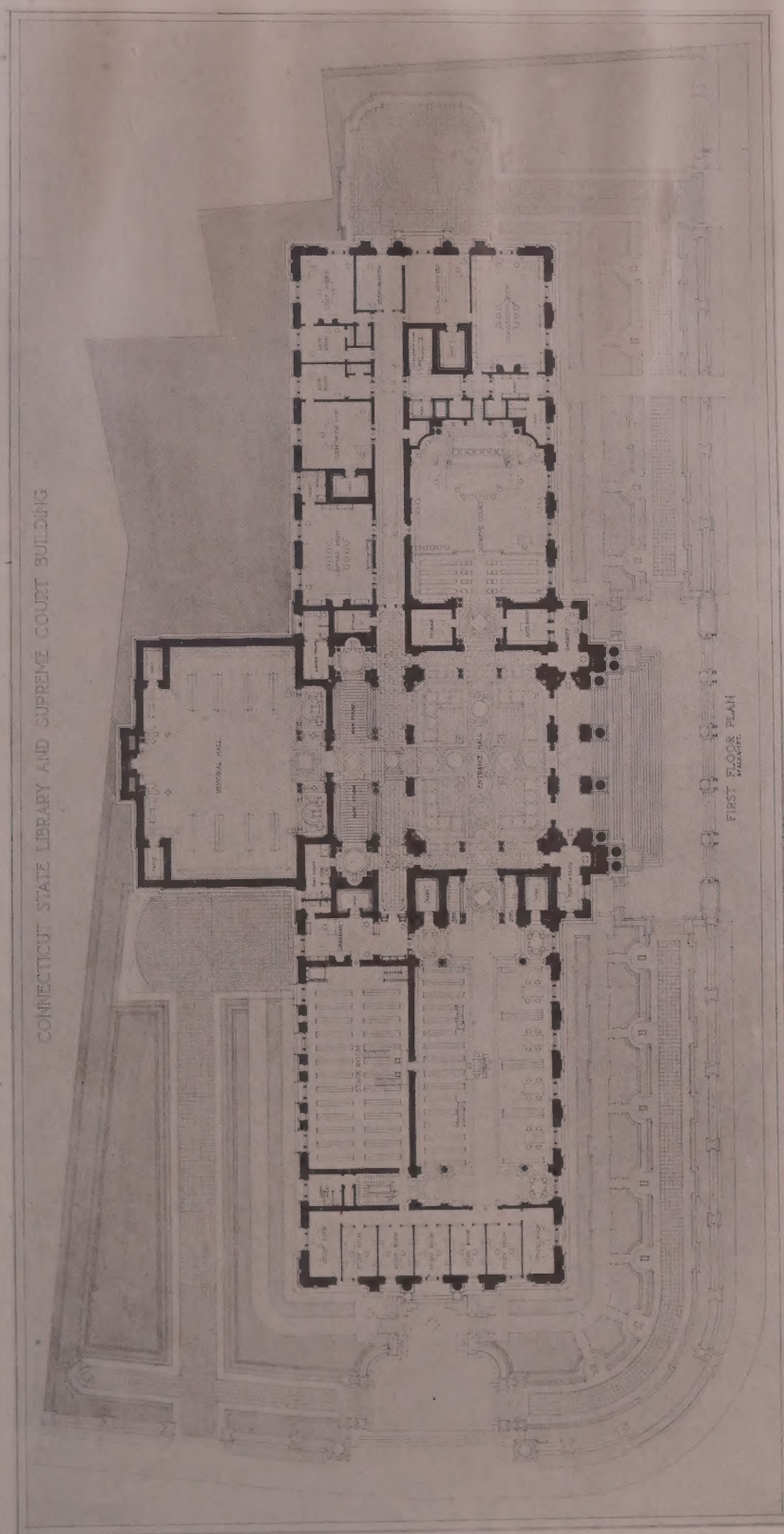
CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING



CAPITOL AVENUE ELEVATION

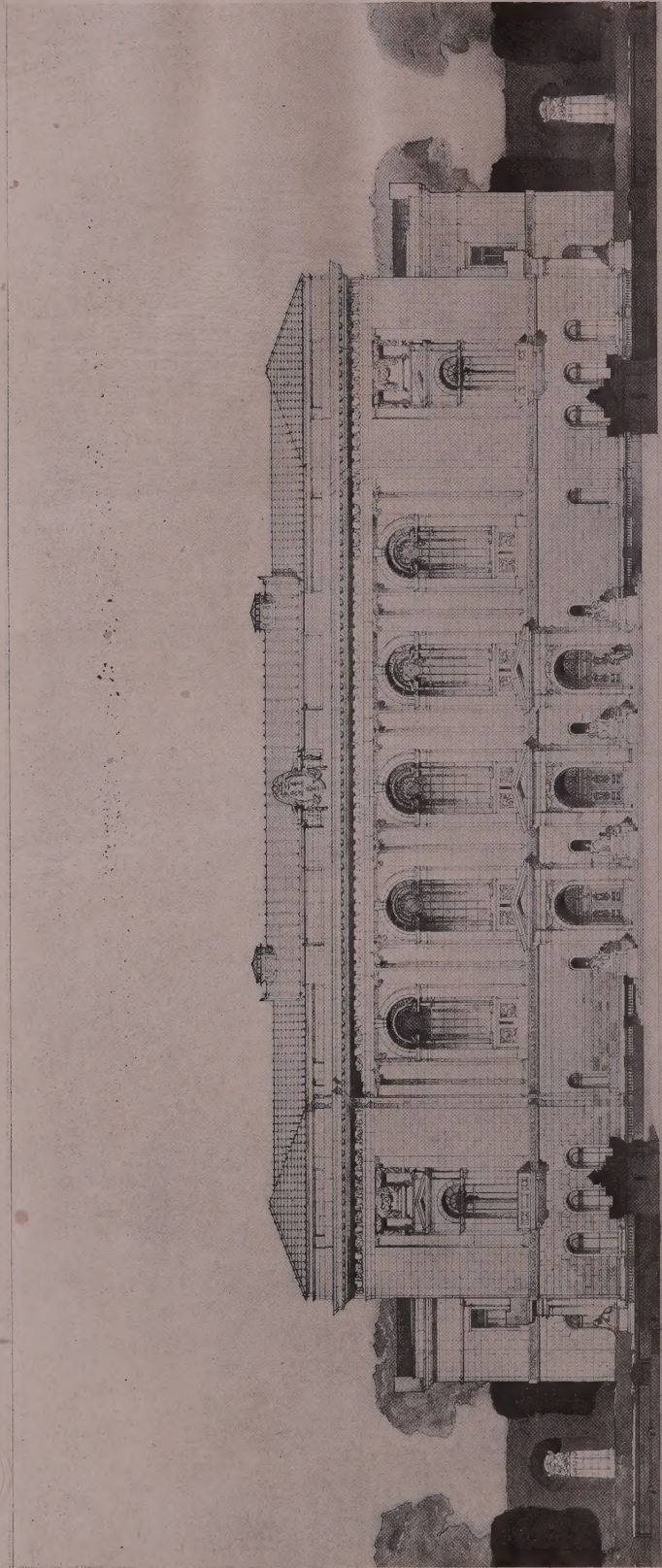
ACCEPTED DESIGN, CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING, HARTFORD.

Donn Barber and E. T. Hagood, Asso. Architects.



ACCEPTED PLAN, CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING, HARTFORD.

Donn Barber and E. T. Hapgood, Asso. Architects.

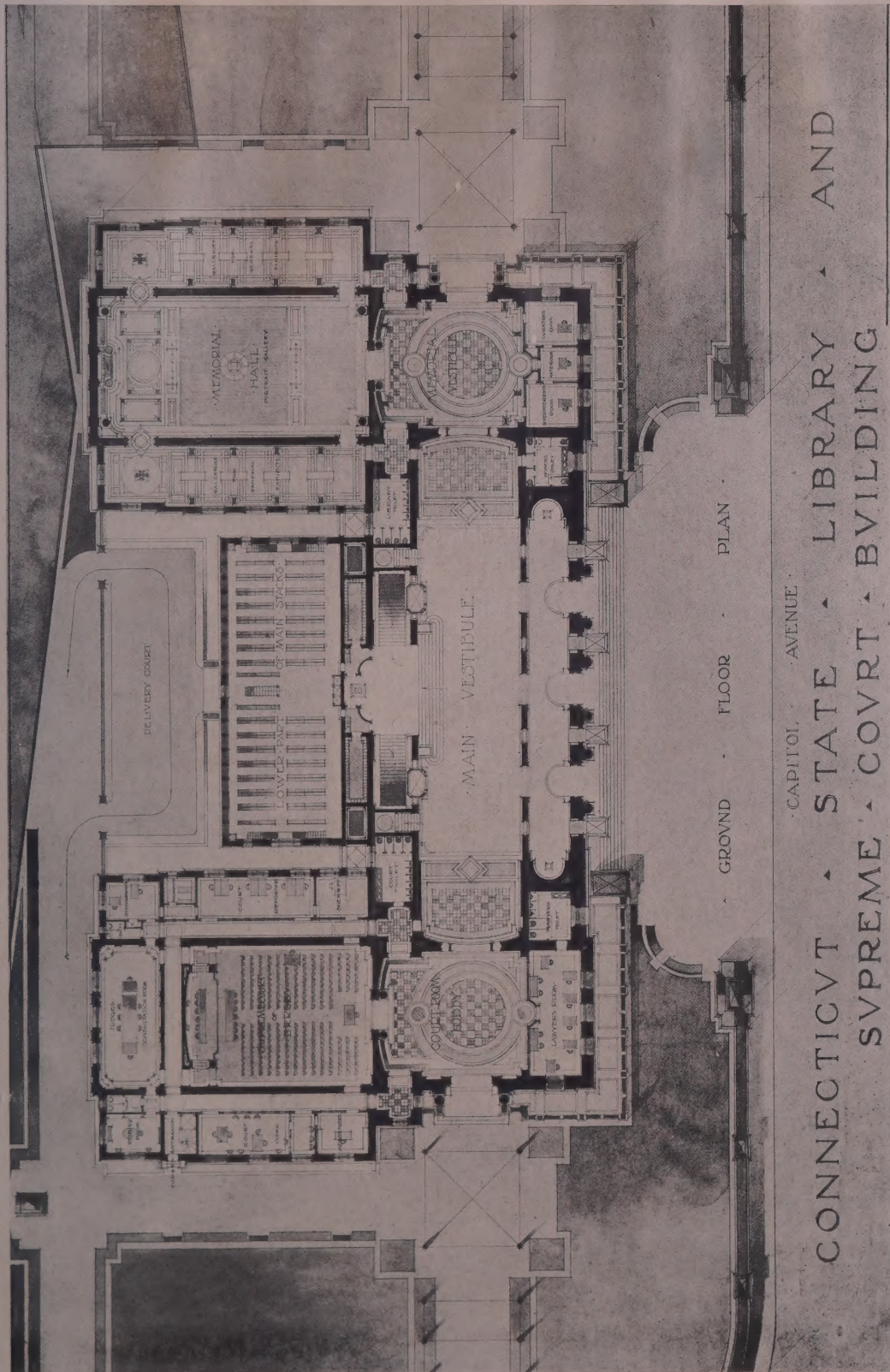


ELEVATION · ON · CAPITOL · AVENUE

CONNECTICUT · STATE · LIBRARY · AND
SUPREME · COURT · BUILDING

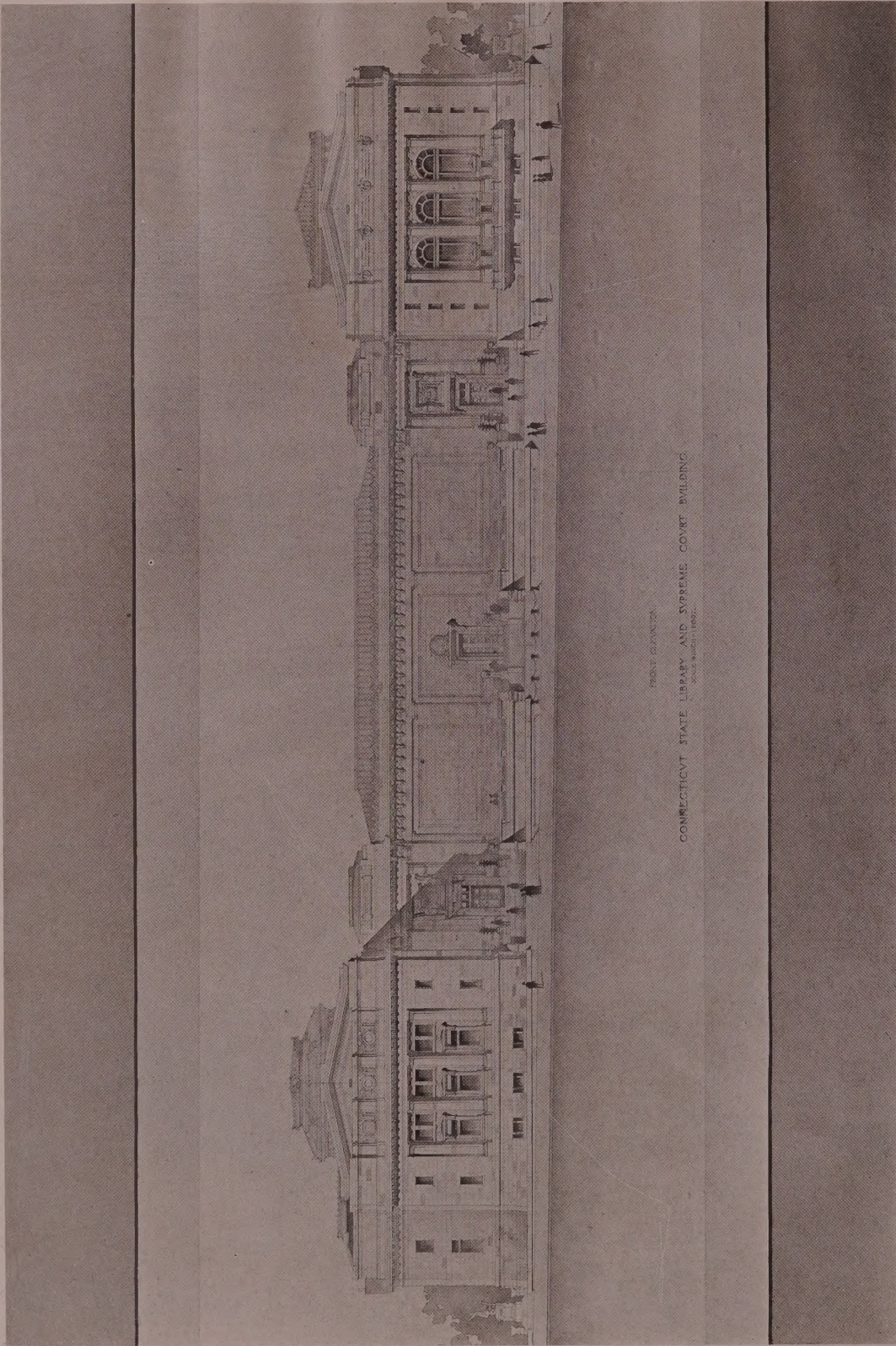
COMPETITIVE DESIGN, CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING, HARTFORD.

Howells & Stokes, Architects.



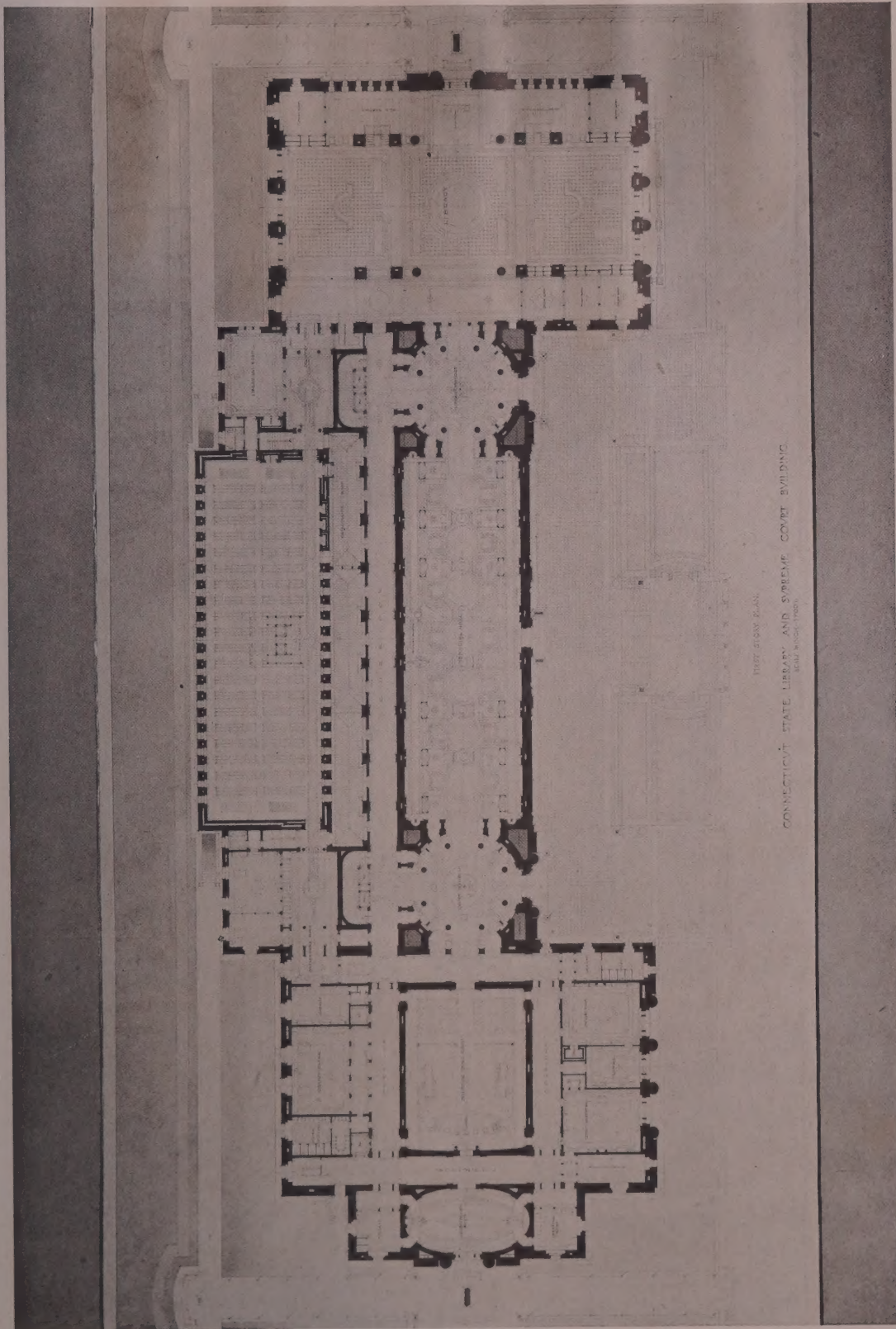
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Robertson & Potter, Architects.



Robertson & Potter, Architects.

COMPETITIVE PLAN, CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING, HARTFORD.

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very hard upon the individual owner with a small equity, it will make the problems of decent building and public health much easier in every congested center of population.

THE election of architectural members to the National Academy of Design is somewhat unusual, but we note that Messrs. Walter Cook, Cass Gilbert, Thomas Hastings and George B. Post have recently joined the Associates.

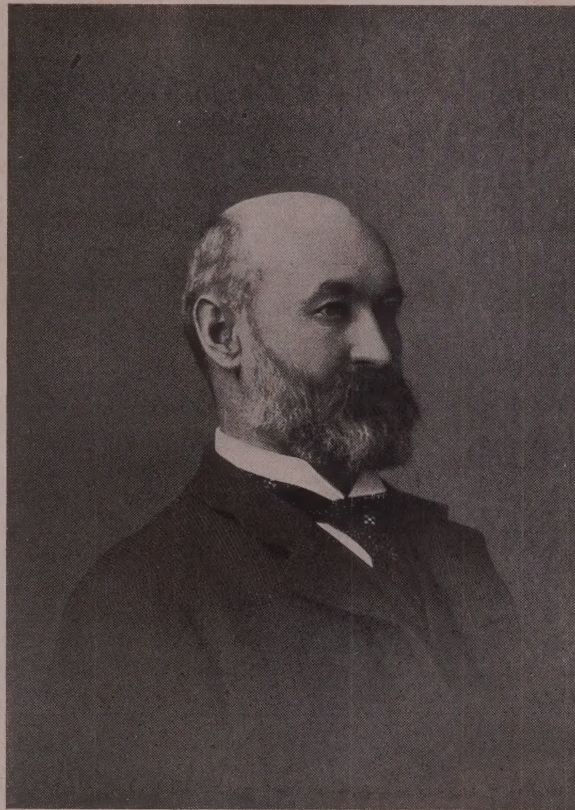
THE London *Lancet* makes an appeal for the standardization of staircases as an urgently needed reform. This authoritative medical journal calls attention to the evils arising from the height of steps, such as falls and toe stubbing, and urges architects to make them of uniform rise and tread with room enough on each tread to accommodate the entire foot from heel to toe.

THE State Conference of Charities which was held in Rochester during the month of November was accompanied by an exhibition devoted to subjects of interest to the conference, a large part of which consisted of architectural drawings of new institutions and model buildings erected in New York State during the past few years. The Committee in charge of this exhibition intends to repeat the effort at the Conference of 1907, which is to be held in Albany and will attempt to secure more active co-operation on the part of the architects in order that a greater feature may be made of the architectural exhibits.

CAN not something be done to impress the lay public with the property rights contained in a design? In two recent instances, one a competition where the judgment was rendered with the assistance of a Professor of Architecture at a nearby university, and the other an exhibition of invited drawings, all of the designs were photographed without even so much as asking "by your leave" of any of the designers. The parties responsible for these invasions of private rights did it with the utmost innocence and in one instance announced to each of the exhibitors in a personal letter that they could purchase photographs of the designs upon the payment of a small sum. These same people who without the slightest misgivings pilfer your designs would not do a wilfully dishonest act under any circumstance, and could be easily convinced of the evil of their ways, if some one would take the trouble to bring it to their attention.

THE machine in art has at last found a defender in no less a person than Professor Hubert von Herkomer. R. A., who, in a recent lecture in London, denied the truth of the prevalent notion that the machine was a monster which drove out art and showered sham horrors on the face of the earth. He said that it was equally untrue that the limitless repetition of one article which the machine made possible must be at variance with sound artistic ideas. Rarity was not necessarily a quality of art. The beauty of a thing did not lie in its rarity but in its design, workmanship and material. Hitherto the cheap things produced by machinery chiefly lacked design, but if a good design were produced and then reproduced by machinery it would be better than for the public to be content with inferior handwork. Machinery by the multiplication of whatever was

best could bring the highest art closer to the masses. A copper vase which took a man three days to hammer out was not necessarily more artistic than one which was turned out by machinery in a few hours. Ruskin, Professor von Herkomer said, was the incarnation of anti-mechanism. He had become a prototype of a number of people who did not think for themselves and has shown that it was possible for a man simultaneously to inspire and to mislead. It was needless to cling to the antique Gothic window with its little panes which only reflected the limitations of past ages. They would not have had Gothic windows if they had known how to make ours.



Architects of To-Day.

MR. FRANCIS H. KIMBALL, NEW YORK.

MANY architects and builders who have gazed into the excavation where the new Hoffman House is being built, at Broadway and Twenty-fifth Street, have found much to interest them in the novel methods being used in putting in this

foundation. Open caissons are being sunk and the holes are being sheet-piled with fifteen-inch steel channels instead of the usual trenches. These piles are driven by an electric pile driver and are interlocked at the flanges, and when in place are sufficiently stiff "en masse" to enable the contractors to dispense with the usual spurs and horizontal braces, thereby leaving a much larger amount of space available for working in the excavation than could be obtained under the old method. The sheet piling is left permanently in place, and when too long the ends of the channels are burnt off by an electric current which is applied through a carbon held at the end of a long pole. By this method each fifteen-inch section is cut through in about three-quarters of an hour.

THE logical decision growing out of the controversy between the bricklayers and the mason builders as to the workmen to be employed on structures built of reinforced concrete puts the question squarely "up to" the architects in its final analysis.

To gain exemption from the rule that the work on such buildings must be built by bricklayers at union wages the structure must be entirely of concrete without the illogical brick veneer which many designers have affected. ARCHITECTURE has frequently spoken of the new problems which this method of construction would present to the designer. In attempting to give his building a brick veneer the architect has refused to face the problem. Here is a chance for an absolutely new thing in the art of design. It is "up to" us to meet it—even though we are forced to do it to meet the demands of the union.

THE Board of Extension Teaching of Columbia University announces a series of nine evening technical courses which will be given at the University this winter, beginning December 3, and lasting twenty weeks. The courses are under the immediate direction of Professor Walter Rautenstrauch of the Faculty of Applied Science and are to be given by professors and instructors of the University and other persons especially qualified. Moderate fees are charged and most of the courses are for two evenings a week.

The courses will be given in the buildings of Teachers College, Columbia University, at West 120th Street and Broadway, which affords necessary lecture rooms, laboratories, drafting rooms, etc. A complete catalogue of these courses will be sent on request, by addressing Evening Technical Courses, Extension Teaching, Columbia University. Personal information may be secured Tuesday and Thursday evenings, between 7.30 and 9 o'clock from Mr. Benjamin R. Andrews, Room 111, Teachers College.

COMPETITIONS.

IN his initial address as President of the Royal Institute of British Architects, Mr. Thomas Edward Colcutt made some pointed remarks concerning public competitions, in which his American brethren will find interest.

"I feel sure it will not be thought out of place, especially by our younger members, if I say a few words on the momentous question of public competitions. It has recently been suggested that in competitions for buildings of any magnitude, the responsibility of selection becomes too onerous to be entrusted to one assessor, and that competitors would feel greater confidence in the judgment of two or more. I entirely disagree with this idea, and to illustrate my opinion I venture to remind you of the result of the competition for the proposed Peace Palace at the Hague. This competition being of an international character, it was decided to invite six architects, representing various countries, to act as a jury of selection. Our Foreign Office requested the Institute to nominate an architect as representative of Great Britain, and our Council did me the honor to elect me to this post.

"During last April I met my brother assessors at the Hague, and we forthwith embarked on the work entrusted to us. Our committee consisted in all of seven assessors, the president of the Peace Congress acting as chairman and

voting with the six architect jurors. In my opinion the combined efforts of the seven jurors resulted in disastrous failure.

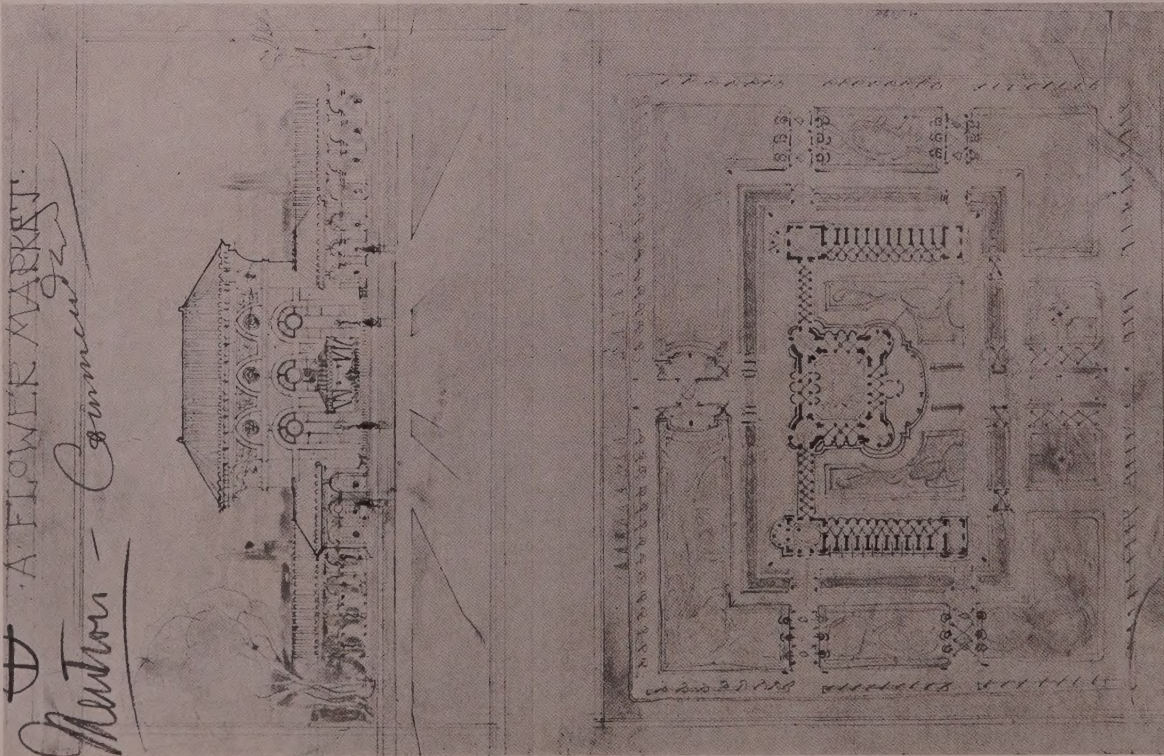
"To my mind, the design placed first in order of merit should not have been placed at all. The instructions to competitors issued by the Peace Committee stated the proposed limit of expenditure. Now all the assessors agreed that the cost of carrying out the selected design would be no less than double the amount specified. Nevertheless, the jury decided by a bare majority that this design should receive the first premium in virtue of the excellence of its plan. It appeared to some of us that this plan possessed undoubted merits, but that these merits existed only because the designer had utterly ignored the limitation of the proposed expenditure. He would probably be obliged to remodel his plan in order to reduce the cost to a sum approximate to that at his disposal, and the special features that had attracted the assessors would thus be either eliminated altogether or else remodelled to such an extent as to lose the characteristics which had made them specially attractive.

"With regard to deciding what style of architecture would be most suitable for a monument of international peace and harmony, the majority of the jury inclined towards the Dutch style of the 16th and 17th centuries. On the other hand, a minority was in favor of a style common in some degree to most European countries. This minority considered that an adaptation of Italian Renaissance would be more international in character and more suitable in every way than any treatment of Dutch architecture could possibly be. However, the wishes of the majority prevailed. In spite of this, the principal characteristics of the design finally chosen were those of a French château; but I venture to think that this style of architecture, as illustrated by the successful designer, is not quite appropriate to a public and international building.

"I have dealt fully, I fear even tediously, with this subject, because I think the result of the competition indicates that the question of assessors requires careful consideration. Should there be one assessor or a jury of several? My experience at the Hague led me to the conviction that when more than one assessor is appointed an altogether futile conclusion is likely to be the consequence. In this case, as I have pointed out, we were six architects, with a layman as chairman. The result of our combined labor was the choice of a design which we all agreed could not be executed under double the amount quoted in the instructions to architects. The design chosen was crowded with picturesque towers, gables and roofs, most of which were quite unnecessary. As a supplement to our report we wrote a joint letter to the Permanent Committee wherein we advised that the future buildings should be monumental in character and without exuberance of ornament. We suggested that such extraneous features as towers, cupolas, etc., should be considered with the utmost reserve, and in this way our previous decision was completely stultified.

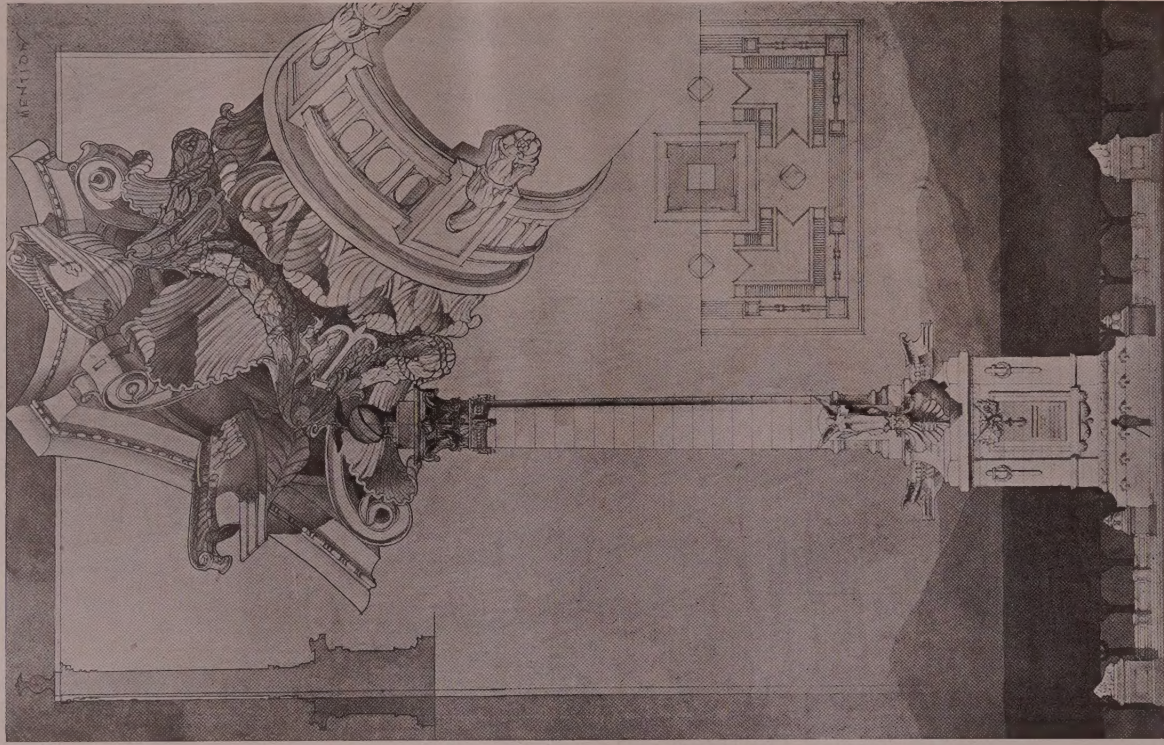
"I think I have shown that the final decision was a stupendous failure. It is probable that when more than one assessor is appointed the sense of individual responsibility is lessened. Perhaps each member of such a jury undertakes his arduous task with a feeling that the final result will be more or less in the nature of a compromise. In a jury of assessors there is also the possibility of a minority report,

(Continued page 207)



A FLOWER MARKET.

Mention Commend. S. L. Roust, Atelier Carnegie.



A ROSTRAL COLUMN.

Mention Placed. A. de Mardo, Atelier Cret.

BEAUX ARTS COMPETITION.

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which may lead to difficulties with the employers, and perhaps to the abandonment of the awards.

"To my mind, the ideal arrangement for deciding important competitions is the appointment of one chief assessor aided by one, or preferably two, assistant advisers to whom he could turn for counsel or help. The assistants or assistant should have no voice in the ultimate decision; the entire responsibility should rest with the chief assessor.

"Although I am of opinion that the Hague competition was a failure, inasmuch as the best designs were overlooked, I do not wish to infer by this that I think competitions are a mistake, and that they fail to secure the best possible designs. On the contrary, I believe that it is to the interest of the public that a competition should be instituted for every proposed building of importance. I do not deny that there may be many exceptions to this rule. The new Scotland Yard is a notable instance of such an exception; but the architect of that noble work stands by himself, as is recognized, I think, both by the public and by the architectural profession. It is said that buildings erected from competition designs fail more or less in reaching a high standard of architecture. There is, of course, a good deal of truth in this criticism; but I think it cannot be said with any approach of truth that public buildings, where there has been no competition, reach a higher standard.

I think, in the interests of architecture, that every means should be taken to secure the best design possible, and, as a rule, this can be done by competition. Competition is also invaluable to the young architect for reasons beyond that of striving for a first prize; it gives him the opportunity of comparing his work with that of others, and of taking home to himself, if he is modest, his weaknesses. Beyond this there is the chance of discovering genius which otherwise might strive in vain to make itself known."

The Society of Beaux Arts Architects

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Education.

OFFICIAL ORGAN - - ARCHITECTURE.

CLASS A—ESQUISSE-ESQUISSE.

AN ELEVATOR GRILLE AND SURROUNDINGS.

By J. M. HOWELLS.

THIS is a bronze elevator-grille for a single elevator opening, at the end of a passage, which passage is treated with marble pilasters and walls.

Width of passage, 8'.

Height of passage, 14'.

Width of elevator opening (to be closed with a pair of sliding doors) 3' 4".

Height of doors, 7'.

Above these doors runs a bronze or marble cross member supporting a circular indicator, and above this member a fixed bronze grille.

Above this again runs whatever cornice or other treat-

ment may be designed, and all such surrounding and supporting architecture to be in marble.

Required: Elevation and plan at $\frac{3}{4}$ " to the foot.

REPORT OF JUDGMENT.

Van Alen, Wm.	New York	Atelier Donn Barber	2d Mention
Maurer, H.	New York	Atelier Donn Barber	2d Mention
Brown, W. J.	New York	Atelier Donn Barber	
Eggers, O. R.	New York	Atelier Hornbostel	2d Mention
de Mari, Walter	New York	Atelier Hornbostel	
Wagner, W. S.	New York	Atelier Hornbostel	
Feirer, F. J.	New York	Atelier Hornbostel	
Clark, L.	Philadelphia	Atelier Cret	
Dunlap, M. E.	Philadelphia	Atelier Cret	
Fenton, W. H.	Philadelphia	Atelier Cret	2d Mention
Sharpley, W. W.	Philadelphia	Atelier Cret	
Hauer, C. H.	Philadelphia	Atelier Cret	2d Mention
Temple, T. B.	Philadelphia	Atelier Cret	

CLASS B—ESQUISSE-ESQUISSE.

A FLOWER MARKET FOR A LARGE CITY.

By EDWIN H. DENBY.

IN large cities a flower market should be laid out so as to assume the aspect of a pleasure park, that would be attractive to visitors and in which the arrangement affords every advantage for the display of flowers taken separately and collectively.

In this particular instance the flowers would be displayed partly under graceful porticos or arcades and partly in the open.

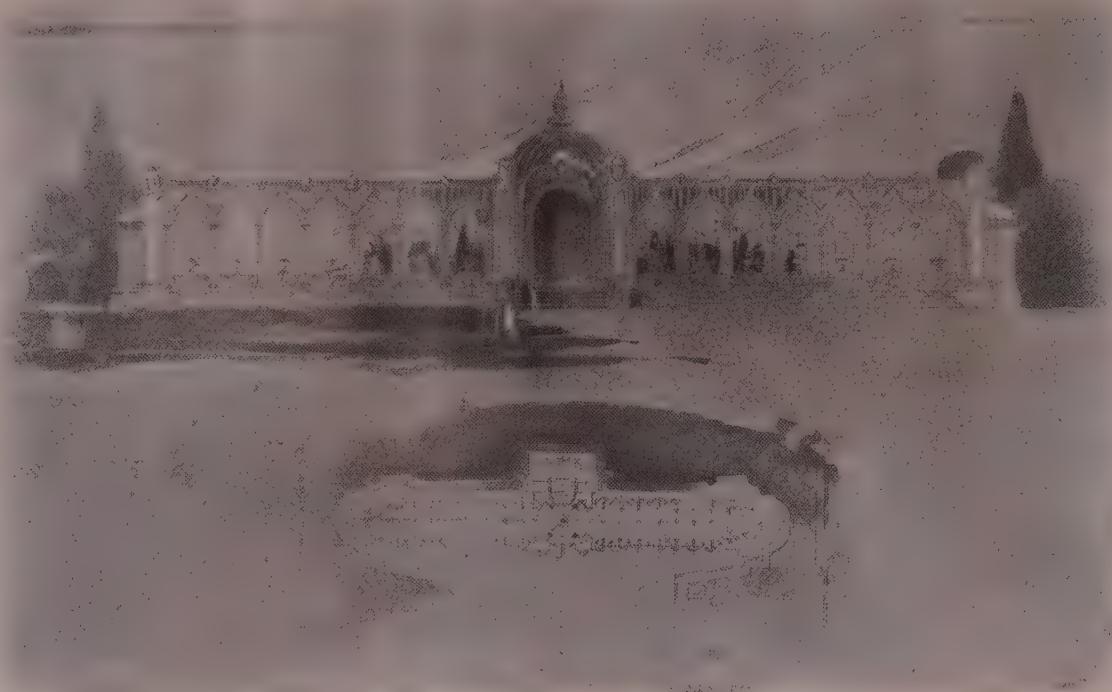
In the center of the composition a small pavilion would stand with one fair sized room to be used as shelter in case of rain, or reading room, where even conferences or lectures might at times be held, in the basement would be located the toilets, small offices and accessories. This building is to be ornamented by fountains of spraying water, exedras, statues and everything suitable to enhance its artistic beauty.

Make general plan at scale of 1-32"=1 ft., and elevation of central pavilion and part of porticos at $\frac{1}{8}$ "=1 ft.

REPORT OF JUDGMENT.

Soldwedel, F. A.	New York	Atelier Hornbostel	
Romer, C.	New York	Atelier Hornbostel	
Jahn, A.	New York	Atelier Hornbostel	
Holland, J.	New York	Atelier Hornbostel	
Witt, F.	New York	Atelier Hornbostel	
Gilbert, A. B.	New York	Atelier Barber	
Horwood, A. W.	New York	Atelier Barber	
Cave, W. P.	New York	Atelier Barber	
Hartman, C. C.	New York	Atelier Barber	
Willeke, L.	New York	Atelier Barber	
Crocheron, E. P.	New York	Atelier Jallade-Prevot	
Engel, F. S.	New York	Atelier Jallade-Prevot	
Schaefer, W. J.	New York	Atelier Jallade-Prevot	
Lawson, H.	New York	Atelier Ewing & Chappell	
Grundback, B.	Philadelphia	Atelier Cret	
Barstow, A.	Philadelphia	Atelier Cret	
Idell, G. S.	Philadelphia	Atelier Cret	
Roust, S. L.	Pittsburgh	Atelier Hornbostel	Mention-Com.
Buxton, N.	Pittsburgh	Atelier Hornbostel	
Wilkins, A. H.	Pittsburgh	Atelier Hornbostel	
Stimson, J. S.	Pittsburgh	Atelier Hornbostel	
McQueen, H.	Pittsburgh	Atelier Hornbostel	
McIntyre, J. S.	Pittsburgh	Atelier Hornbostel	
Burdett, T. H.	San Fran'co	Atelier Rixford	
Marston, M. M.	San Fran'co	Atelier Rixford	
Raser, O. B.	San Fran'co	Atelier Rixford	
Fishbourne, R.	San Fran'co	Atelier Revels	
Chamberlain, C. W. . . .	Syracuse	Atelier Revels	
Butterfield, E. M. . . .	Syracuse	Atelier Revels	
Kasseff, B. C.	Syracuse	Atelier Revels	
Wiley, G. E.	Minneapolis	Atelier Hewett	Mention

(Continued page 209)



A FLOWER MARKET.

Mention. L. Willeke, Atelier Hornbostel.



AN ELEVATOR GRILLE. II Mention. H. Maurer, Atelier Donn Barber.



AN ELEVATOR GRILLE. II Mention. O. R. Eggers, Atelier Hornbostel.

(Continued from page 207)

CLASS B—ORDER PROBLEM.

A ROSTRAL COLUMN.

BY LLOYD WARREN.

THE Romans having won a great naval victory in the Punic War, erected in commemoration a great column which they decorated with the rostra or prows of the conquered galleys. Columns thus ornamented are called Rostral Columns.

The present one shall be of the Corinthian order and its capital shall be ornamented with naval attributes.

For the sketch there shall be given an elevation and section 4" high with a plan to correspond.

For the rendu an ensemble which shall fill a double elephant sheet in height, a section and plan at one-half the scale and the detail of the capital, its height being not less than 16", all on one double elephant sheet, even if the drawings have to intersect. The detail of the capital shall be projected under the supposition that its axis is the diagonal of a cube whose front face is in the plane of the picture.

The shadows must be carefully cast at 45°.

REPORT OF JUDGMENT.

Cave, W. O.	New York	Atelier Barber	Mention
Hubbard, A. H. . . .	New York	Atelier Barber	
Goss, Benj.	New York	Atelier E. K. Taylor	
Biering, W. R. . . .	New York	Atelier G. B. Post	
Hinkeldey, F. W. . .	New York	Atelier G. B. Post	
Cowley, L. J.	New York	Atelier G. B. Post	
Adams, C. C.	New York	Atelier G. B. Post	
Paul, H. M.	New York	Atelier Hornbostel	
Witt, F.	New York	Atelier Hornbostel	
Wiseman, F. G. . . .	New York	Atelier Hornbostel	
Schaefer, W. J. . . .	New York	Atelier Jallade-Prevot	Placed
Hazell, A.	New York	Atelier Jallade-Prevot	
Crocheron, E. P. . . .	New York	Atelier Jallade-Prevot	
Schwarz, H. J.	New York	Atelier Barber	
Hartman, C. C. . . .	New York	Atelier Barber	
Frost, T.	New York	Atelier Barber	
Simons, H. T.	New York	Atelier Barber	
Gilbert, A. B.	New York	Atelier Barber	
Horwood, A. W. . . .	New York	Atelier Barber	
O'Brien, F.	New York	Atelier Barber	
Scholtes, L.	New York	Atelier Taylor	
Pickell, G.	New York	Atelier Taylor	
Jahn, A.	New York	Atelier Hornbostel	
Culhane, L. J.	New York	Atelier Hornbostel	
Wilkins, A. H.	Pittsburgh	Atelier Hornbostel	
Henkell, F. E.	Ft. Worth	Atelier Smith & Shank	
Staples, E. C.	St. Paul	Atelier Champney	
Vankirk, C. E.	St. Paul	Atelier Champney	
Gundlack, B. E. . . .	Philadelphia	Atelier Cret	
Barstow, A.	Philadelphia	Atelier Cret	
de Mardo, A.	Philadelphia	Atelier Cret	Placed
Kirk, L. O.	Minneapolis	Atelier Hewitt	

BOOK REVIEWS.

BUILDING DETAILS. Frank M. Snyder, 2754 Broadway, New York. 1906. Portfolio. Price, \$1.50 net.

Consisting of ten drawings, redrawn with the greatest care from the Architects' Working Drawings of executed work and verified with the work as executed.

These details are published with a view of giving the profession exact data of executed work for reference when designing similar work, and while seldom, if ever, the same detail can be used for other than the place for which it was designed, the main points of construction will apply in all similar work; and these details will be found of great value, saving both time and money when working out similar problems.

They are accurately drawn to scale, the diagrams at one-half inch to the foot and the details at three inches to the foot (one-quarter full size) and in addition have the principal dimensions figured.

The different kinds of materials are clearly indicated and the hardware and other accessories shown or noted. The plates are 16 inches by 22 inches

in size. In future issues of these details it is the intention to cover not only all the different parts of building work, but also the various grades of each particular part of work, and only such will be selected as will illustrate the most approved methods of construction of each particular grade.

Mr. Snyder's work is well known to the profession in New York, who will gladly recommend his system and exquisite method of presenting details to all students and draughtsmen who aspire to the best execution.

BATTER TABLES. C. G. Wrentmore, C. E. Engineering News Publishing Co., New York. 1906. Cloth, \$5.00.

The tables are presented to supplement the tables of squares and logarithms. They are intended to insure accuracy and at the same time save considerable time and labor, especially in draughting rooms where it is necessary to use figures frequently.

REINFORCED CONCRETE. Albert W. Buel, C. E., and Charles S. Hill. Engineering News Publishing Co., New York. 1906. Cloth, \$5.00 net.

That this book appears in the second edition is evidence of its having gained a distinct popularity in the two years which have elapsed since it was first issued. The author has taken the opportunity to revise his former work and present it as nearly accurate as recent tests and experiments have shown.

PRACTICAL LETTERING. Thomas F. Meinhardt. 1906. Norman W. Henley Publishing Co., New York. Paper, 60 cents.

A practical work for the beginner, draughtsman, engineer, sign painter, stone cutter, lithographer, engraver, etc., showing a rapid and accurate method of becoming a good letterer with a little practice.

The particular attention of professional letterers is called to the feature described in the words of the preface thus: "The unique and principal feature is the facility to determine the exact length of an inscription and the height of the letters best suited to cover the room at command, BEFORE the work is started." In other words: The letterer knows the extent of the room for the desired inscription, and a simple calculation determines the exact spot where the first letter should start and the last letter ends, with even margins front and rear. Much unnecessary sketching is thus avoided, and the absolute accuracy of the system will produce the desired effect.

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THE SCHOOLS OF ORNAMENT.*

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German Renaissance.

Maximilian I, 1493-1519. Durer, Holbein, Hans Burgmair, Cranach, Erasmus, Benedikt Von Laun, Peter Flötner, Gabriel Seidl, Jost Amman, Stimmer, Candid, de Voues, Dietterlin, Elias Holl, Rubens, Hollar, Bosse, 1500-1650.



GERMAN Renaissance is divided into Early, in which the Gothic and Romanesque influence is still manifest, Late, and Baroque, which last term is used frequently to indicate the Rococo outside of France.

It is a question whether on the whole the Renaissance found such interpretation at the hands of German designers as to entitle their work to a high place in the history of art. It cannot be denied that during the best years of its development there was excellent and interesting work done, but the nameless, unclassified horrors of its decadence are not yet forgotten, and when we see what beauty

Gothic ornament had taken on, not only in the palace but in the cottage also, one is apt to question whether the injury of the Renaissance was not greater than its benefits to German art. Certainly the German Renaissance had a most disastrous effect on art in the United States and we have not yet freed ourselves from its decadent spirit.

However, it is more profitable to praise the good in any school than to search for the bad, and instructive and interesting examples of German Renaissance are numerous. Had Germany followed the spirit which had already declared itself



Silver-gilt Candlestick.
Late XVI Century.

in the Romanesque and Gothic woodwork of the peasant woodworkers preceding the Renaissance, her ornament would not now be in competition with, but excelling that of many other countries. This spirit is seen also in France in the Normandy and Brittany chests and other pieces of woodwork and is prompted, as it probably was in Germany, by the carvings on the churches and other Romanesque and Gothic buildings, on tapestries and stuffs from the Orient, etc.

Take also any examples of Gothic chest and cabinet and you will see what vigorous, imaginative qualities



Ceramic Bottle.

the designs possess. Perhaps it was impossible to develop Gothic or Romanesque ornament beyond the bounds reached before the Renaissance came in, but inasmuch as there is to-day in Germany a slight reaction and return to certain Gothic traditions in design, it seems as if the Renaissance had buried this spirit for years only to see it revive again.

It seems also as if the best ornament of the German Renaissance aimed at what was better expressed by Elizabethan and Jaco-



Table-knife.
From engraving
by Sadeler.

bean ornament, and whatever the debt which these styles owe to German influence, it is probable that had the latter never been developed the English schools would have suffered little. The Flemish, Elizabethan and German Renaissance employ the same motifs for certain effects, among which are the minute arch and pilaster in wainscoting with strap work emphasized by bosses, scallop shells galore, the jig-saw in constant evidence, and good turnings, but not equalling the Spanish and French. The Germans have used with great appreciation the grotesque, and in satyr and griffin and masque there is often revealed so much power of expansion as to make us regret that the early Teutonic symbolism expressed in the rough representation of monsters and elves, etc., on their wrought iron, was not developed into a national style.

Hans Holbein and Albert Durer did indeed exhibit most thoroughly this national tendency, and the world has ever since recognized the master's hand in all their work, but in spite of their numerous disciples the real significance of their art in this direction was lost before it had its due effect on German ornament. Wagner has preserved the mysticism and spirit of it in the music of his *Nibelungen Ring*, and German literature shows constant traces of it in Fairy Tales and Folk-lore, and in such ballads and poems as the *Erl King*, but architecture and painting to a great degree are free from the vein except in those modern carved grotesques which bear little or no resemblance to their mediæval forbears.

Possibly the new art movement of which a later



Goldsmith's Hammer.



Tyrolean Hanging Candelabrum in the Rathhaus at Sterzing.

* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.

article treats more fully, may be in German art the beginning of a strong and virile style, which shall save the Fatherland from its modern tendencies pursued to their logical end.

Certainly there is the germ of a strong design in the best of the examples of the new style, and if it is cultivated it will develop beautifully if the right men take it up, but if in the hands of mere exploiters it will become a growth more rank than that which Germany has already seen. If it only approaches in strength and quality the early Tyrolese and Swiss art, it will surely bear good fruit. Indeed it is almost a certainty that improvement in German art must come from without. The effect of the Renaissance seems to have been paralyzing to all new inspiration. There is no real national flavor to modern German design, and moreover there seems to be no real spirit in the people, which promises any Teutonic art for the future. Uninspired classic repetition is all we can look for unless some great outside school arises, as did the Renaissance and the Rococo, and lead Germany out of the present maze wherein she hopelessly wanders. Of course the best that could happen would be to have an independent and vigorous Teutonic school arise, and this we hope may come.



Door Lock, Late Renaissance.



Chairs showing Italian Influence.



Chair, Late XVI Century, Royal National Museum, Munich.

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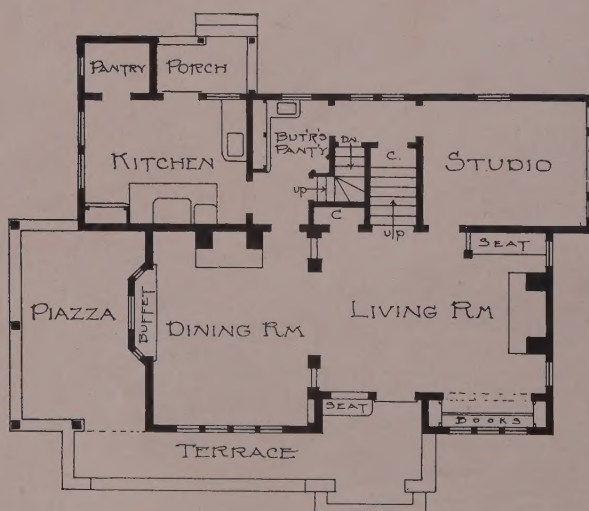
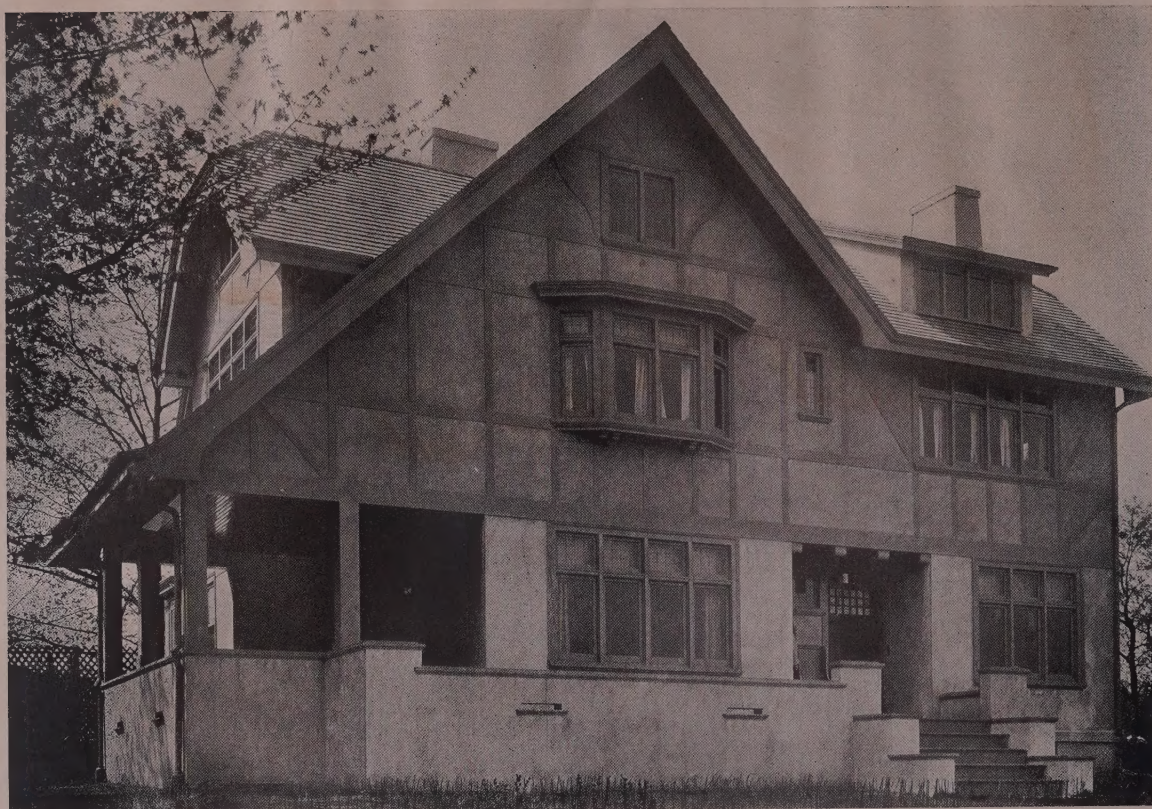
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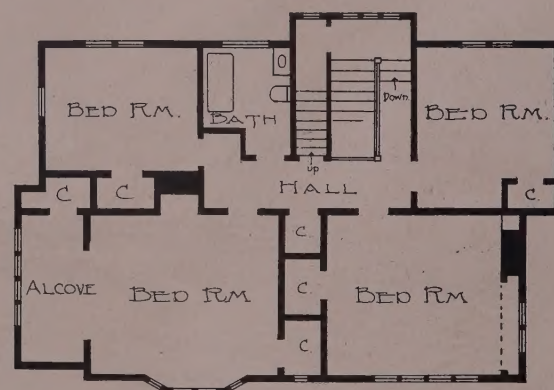
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